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ABSTRACT

Learning related to music is considered a developmental process in this collection of five articles on music education for young learners. The first article considers music in terms of the educational process and the nature of art. The importance of musical concepts and structures to understanding music is emphasized, as is the role of music in the development of the child's discriminatory skills and value constructs. The second article examines music activities for the very young: group music activity, exploratory play, sound study, and song making. Guidelines are provided for the classroom teacher. The third article discusses the role of music programs and instrumental music in the middle school curriculum. The pervasiveness of music in everyday life--home, school, church, and public places--is examined in the fourth article. The student as a consumer of music and the role of the informed teacher in directing students towards quality music are outlined. The final article describes music experiences in the lives of children around the world. A guide to selected Association of Childhood Education International publications concludes the volume. (LP)

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It's Music!

Marjorie E. Ramsey, Editor

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Preface

Music is perhaps the first art form the young child enjoys. Most children appear to possess a natural and inherent love of the rhythms and sounds of music. Music reveals the essence of the human spirit, brings joy and verve to the quality of living.

To observe a young child engrossed and immersed in music activity is to participate in a special revealing of that child's personality. The eyes sparkle, the body moves, rhythmic language is heard and the mood and feeling surface. Well-being is evident and shared.

Our authors were asked to consider music as a continuum, as a developmental process and experience, and to share from their own rich musical backgrounds thoughts and suggestions others might use. It is up to the reader to sample, to adapt, to say "Ah, yes!" as each chapter unfolds.

Ned de Journette sets the stage for our consideration of music for young learners as he speaks of "Why Music—What Contributes?" Music is considered in terms of the educational process and the essential nature of the art.

Concepts and structure are treated as integral to the significance of music, and understanding of music is emphasized. The importance of music in the early life of the child and the growth of discrimination skills and value constructs round out de Journette's statement.

Proceeding developmentally, the beginnings of music for the very young are discussed by **Barbara Andress.** Exploratory play, sound study, games, song-making and resources are presented. Andress includes group music activity as well as characteristics of program material appropriate to various age levels. A concluding statement regarding the classroom teacher and early childhood music provides strong guidelines.

In the words of **Keith Thompson,** "Preadolescence is a time for growing—music is for growing . . . emotionally." The author presents a conclusive argument for the inclusion of a sound music program in the lives of middle school students. Because popular music occupies such a vital role in the lives of adolescents, its use can provide the bridge to other

areas of academic endeavor. Thompson describes the place of musical instruments in the repertoire of students, suggesting the uncommon as well as the more traditional. The reader grasps the sense of excitement and fulfillment possible through a rich musical program.

Indeed, music is everyday. **John Roberts** reminds us of the pervasiveness of music in our public places, in our homes, churches and schools—music so pervasive we often ignore or block it out, accepting tacitly the quality of the music intruding. Student as consumer is emphasized with the influence and values of music delineated. The role of an informed teacher and the issue of providing quality music are further concerns.

James and Shirley O'Brien collaborate in the final chapter in bringing to readers descriptions of musical experiences in the lives of children throughout the world. Each society has its music—an integral part of the customs and heritage of its people. The O'Briens bring these societies closer to all of us through the medium of music.

The publication *It's Music!* is in fact a series of vignettes, points of view to encourage and tempt the reader to explore further, to discover, to revel in the riches gained through music.

Marjorie E. Ramsey

Chapter I

Why Music – What Contributes?

Ned de Journette

THE ULTIMATE nature or definitive justification and function of music are dependent upon the relationship or communication between the subject, a person, and the object, music. This relationship or communication is governed by the experiences and environment that surround the subject. If no subject existed to view a work of art or to experience music, the communicative ability of the work would be nullified, and the result would be a musical or artistic object valuable only within itself. Thus, there cannot be a dichotomy between the inherent value of the object, music, and the subject's communication or experiences with the object.

If the process of communication were static and unchanging, there would be little need for considerations on the definition and function of music, or "Why Music—What Contributes?" In a static state, the ability of the subject to perceive the object would be unchanged from one generation to another, and the object itself, music, would be unchanged and unaffected by time. However, because the communicative process is active and changing, like life itself, music must be considered in terms of an educational process.

In reference to the process, Abraham Schwadron (1967) states that

> Man's relationship to music becomes educational when succeeding generations are assisted in becoming critically intelligent about musical styles and forms, about the organization and design of sound, and about social, emotional, and physical phenomena which characterize music as an art form (p. 5).

Schwadron's thinking is supported by Jerome Bruner (1960) through Bruner's statement that "the first object of any act of learning, over and beyond the pleasure it may give, is that it should serve us in the future" (p. 17).

Since the essential nature of music lies in the communication or experience between the subject and the object, and the propagation of that communication, it becomes necessary to examine the organization and function of the object, music, in order to determine how and what it is to communicate to the subject. The organization of music can be basically stated in terms of rhythm, melody, harmony, form and texture as they relate to sound and sound structure that produce music. Even though each

of these five elements contains interrelationships of structure which give rise to detailed and extensive study,

> . . . a sound stimulus does not become a sound term until it becomes realized as a part of a system of sound relationships and until its particular function within that system is made apparent (Meyer, 1965, p. 46).

Thus, if the process of musical education is to occur, there must first be a realization that rhythm, melody, harmony, form and texture are not separate entities unto themselves, but rather separate elements that exhibit individual characteristics and functions closely relating to each other and being used simultaneously to create or re-create music. The relationships of these elements to each other will differ depending upon the style or type of music being created. This elemental relationship is also constantly undergoing change.

In order to lead the student in the discovery of the differences in manipulation or usage of the elements of music, one must extract basic concepts that will apply to instruction on the elements of music and their interrelationships. These concepts can be stated as (1) stress and release, (2) repetition and deviation, (3) balance and design, and (4) contrast and movement. All of these concepts can be applied to any one of the five basic elements of music and can be expanded within each element; i.e., accented and unaccented pulses in the study of rhythm and the rise and fall of pitches in the study of melody. Likewise, these concepts can be applied to additional secondary elements of music such as style, performance proficiency and aesthetic intent. Thus, it can be stated that music and/or the study of music is one of perceiving through experiencing the basic elements or structure of music.

The implications and significance of structure have been clearly stated by Jerome Bruner (1960) in his well-known statement that "any subject can be taught effectively in some intellectually honest form to any child at any stage of development [provided it is properly structured]" (p. 33). The significance is that *any* subject, including music, can be taught (thus learned) by any student, and the implication is that basic subject matter concepts should begin in the earliest stages of instruction and remain consistent throughout the entire educational process. Children do experience the basic relationships of conceptual-musical understanding in that they consistently exhibit behavior patterns and skills relating to (1) stress and release, (2) repetition and deviation, (3) balance and design, and (4) contrast and movement. They sing high and low; they walk, run, skip and jump at different speeds; they mirror a story or a thought; they organize like and unlike objects in similar and differing designs; and they openly display their moods and emotions. These behaviors are easily translated and incorporated into musical experiences through singing, listening, creating and movement. These experiences will result in musical growth provided they are properly structured.

In order to perceive any subject, a person must fully understand and experience the fundamental ideas and concepts of the subject. This is why structured musical experiences should begin in early childhood. Bruner (1960) notes that

> Mastery of the fundamental ideas of a field involves not only the grasping of general principles, but also the development of an attitude toward learning and inquiry, toward guessing and hunches, toward the possibility of solving problems on one's own (p. 20).

Simply stated, if understanding of any subject is to occur, the ideas and concepts of the subject must be incorporated into the life and the thinking of the student at an early age in a manner that allows for a continuum of learning experiences throughout a lifetime.

Schwadron (1967) presents an evaluation of that internalization process as it relates to music education by stating that

> The learning sequence should make the individual cognizant . . . of the relative merits of popular music, of the creative aspects involved in "how the composer goes to work," of the social and economic forces which determine the disc-jockey's "top-ten," of electronic and tapesichord compositions, of changing historical styles, of the dissonance-consonance concept and relating conditioning factors, of the problems inherent in subjective-objective evaluation, and of the significance of music (p. 71).

This learning sequence must begin in early childhood if conceptual understanding and development of musical elements are to be fully experienced and perceived throughout a lifetime of experiencing music.

Additionally, the statement by Schwadron implies that if music is to have expression, emotion and meaning to the individual, it must relate to the individual's environment and experiences. As music is studied and taught with emphasis upon experiencing the five basic elements, students can not only gain a clear understanding of the functions and relationships of the elements of music, but can also formulate a foundation of understanding. Such understanding will better enable them to perceive how these relationships have changed throughout history and are continuously changing.

The elementary music education curriculum places a high degree of emphasis upon formulating basic understandings of the elements of music through participation. The primary grade student may not be able to comprehend fully the stylistic differences between periods and styles of music; but the student should be able to comprehend some basic performance differences between ballet and symphony, between the popular song and an oratorio, between a minuet and a "top-40 rock composition." Tension and release, repetition and deviation, balance and design, contrast and movement can all be applied to basic study of melody, rhythm, harmony, form and texture at the elementary level. These elements can be applied to all music and to a process of lifelong experiences. Thus, if the elementary program places emphasis on developing and applying concepts through active involvement with "performance" in the form of

singing, dancing, rhythmic activities, etc., the student or child should be able to internalize the basic components and relationships of the five elements of music.

Possibly the most significant result of any music education activity should be the development of value judgments and discrimination skills. Naturally, value judgments will be influenced not only by the quality of structure a teacher brings to an educational experience, but also by the perceived values of the student's peers, parents and teachers. As the student experiences a structured music program, communication is manifested via the student's awareness of the elements of music, and how and why the manipulation of the elements is constantly changed and redefined. As a result of this communication, the student should have a basis for personal value judgments and discrimination skills on his or her level of understanding, somewhat apart from the values perceived and accepted by the student's peers, teachers and parents. It is through the development of personal value judgments and discrimination skills that the process of music education can best propagate the cumulative effect of music on the lives of children and adults.

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Brody, Harry. "A Realistic Philosophy of Music Education." In Nelson B. Henry, ed., *Basic Concepts in Music Education*. Chicago: University of Chicago Press, 1958.

Bruner, Jerome. *The Process of Education*. New York: Random House, 1960.

Langer, Suzanne. *Feeling and Form*. New York: Charles Scribner's Sons, Inc., 1953.

Meyer, Leonard. *Emotion and Meaning in Music*. Chicago: University of Chicago Press, 1965.

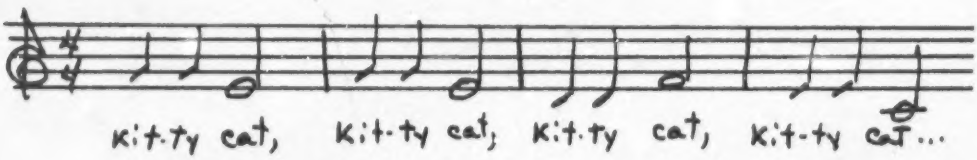
Schwadron, Abraham. *Aesthetics: Dimensions for Music Education*. Washington, DC: Music Educators National Conference, 1967.

Chapter II

Music Is Beginning

Barbara Andress

WHILE sitting on their mothers' laps, 2-year-olds sing as they view a large picture of a cat. The teacher leads a simple two-word song as she points to the picture.



The picture is turned over to reveal a furry silhouette of a cat pasted on the reverse side. Immediately all the 2s scamper up to pet the "cat." The sense of touch is added to what they see and hear. Though somewhat language bound, the 2s' joy is boundless as they participate in this music experience.

A 3-year-old manipulates Table Play music materials. The child plays with wooden dowel figures that are called "Singing People." "You can tell because they have their mouths open to sing! These singing people do not talk to one another, they always sing their conversation." In this instance, the singing people are having a party. "It is a very special kind of party!" The 3 sings his play dialogue: "Can you come to my party? It's gonna be a birthday party. This is the cake. What kind of presents will you bring. . .?" The play soon involves this age group's number-one top tune, "Happy Birthday to You. . ." Many minutes of free-choice time are spent by the 3s in such improvised song play.

A 4-year-old and friend manipulate a xylophone puzzle. The play involves exploring sounds and placing individual bell blocks in sequence. Once the bells are in place the children discover, with the caregiver's aid, that they can sing a song while randomly playing a bell accompaniment. Because the bell pitches have been preselected (*CDEGAc'*), the children's random playing will sound fine with melodies such as "Teddy Bear" or "Ring Around the Rosie." (Both songs should begin on pitch of *G*.)

The foregoing description of musical experiences reflects specific examples of music interaction sessions appropriate at the various preschool

levels. There are many developmental experiences for each level that help children understand and utilize music more effectively in their lives. Music experiences for young children are based on a child-centered approach. The educator must first clearly understand *how* the child learns at a specific stage of development, then couple this knowledge with *what* is to be learned in a given discipline.

The early childhood music curriculum is perceptually based, integrative in nature and takes into account the multicultural background of the group. The children learn through play, discovery and problem-solving. Music is not just an isolated activity that takes place when the group gathers on the rug to sing. Music is an integral part of the children's day, flowing with the many other activities being experienced. Such an approach does involve the typical public school music experiences of singing, playing instruments, moving and listening to music. Preschool children's mode of learning, however, is different. More individual/small group interaction is warranted at this time, since this age child is still growing in social skills. In the early stages preschool children tend to be egocentric, very centered on their own interest of the moment. Music planners must build a program that accommodates their behavior during these stages.

Play is the major mode of learning for preschool children. They imitate, test their power over environment and people while struggling to order things in their world. Play experiences involve sensing and doing. In play there is a safe way to try the unknown. Through manipulative play these children explore musical concepts at an awareness level. They learn to discriminate, differentiate, classify, organize, recall, improvise and conceptualize within a multisensory approach. They are acquiring cognitive information through their play in the environment.

Exploratory Play

The child spends many intense play hours putting pieces in and taking them out of objects. The play items are so designed that they are irresistibly visually/auditorily attractive to the child. Inherent in the play is a concept to be learned. Much about music can be explored through such hands-on experiences using concrete objects. These objects are not always the traditional small percussion instruments. They also include puzzle-type materials that are designed to be "Sound Studies."

When used with this age group, Sound Studies help develop a growing awareness in the child as to some basic music understandings:

High-Low lead to understandings about *Melody.*
Loud-Soft are the controls for expressing *Dynamics (Volume).*
Long-Short lead to understanding *Rhythm* in music.
Fast-Slow develop awareness of *Tempo.*

Sounds Having Different Qualities create an awareness of the different *Timbres* inherent in voices/instruments.

Identifying *Same and Different* sounds/musical ideas is an initial concept of musical *Form*.

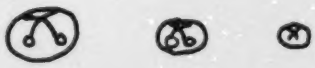
These musical concepts appear to be complex for early childhood consumption; however, they are appropriate when experienced at an awareness level. The teacher's job is to know where the awareness level experiences are leading the child. The child uses descriptive terms such as *High-Low*, but is not introduced at this stage to such labels as *Pitch, Dynamics* and *Timbre*.

Many repeated exploratory play activities using a variety of sound sources enable the child to grow in understanding these concepts.

A SOUND STUDY—CLASSIFYING:

This game leads to musical understandings: e.g., sounds can be louder-softer (*Volume*); sounds have ringing qualities (*Timbre*).

Use three different-colored foam[1] rubber soft-drink holders and approximately 15 loose jingle bells (three sizes: very large—medium—small). The teacher will need to supervise this game for safe handling of smaller bells.



THE GAME:

- The child plays by sorting bells into cups: *large bells,* red; *medium bells,* blue; *small bells,* yellow.
- Child places cover/hand over top and shakes container to produce ringing sounds. Teacher helps child understand what is heard: *large bells,* very loud; *medium bells,* not so loud; *small bells,* softest sounding.
- Invite child to choose one of the bell cups and shake while singing "Jingle Bells" or chanting an appropriate nursery rhyme.

  Mary, Mary quite contrary.
  How does your garden grow?
  With silver bells and cockle shells
  And pretty maids all in a row.

[1]Soft foam allows bells to ring freely rather than produce the clattering sound that occurs when bells strike hard-surfaced containers.

A variety of Sound Studies are placed on a shelf within easy access for the child's use during free-choice time. Playing by improvising/solving problems about sound becomes an important dimension of the early learning experience. Sound explorations flow rather naturally for the child's application to an actual music event such as singing a song, using sounds to express story ideas or playing instruments. The sequence from exploration to application does not necessarily occur within a limited time frame. The child may or may not sing "Jingle Bells" when first exploring bells. The sounds of the bells may be the sole interest of the moment.

Sound Studies are often labeled *Table Play Activities* as they are played by individuals or small groups of children in a limited space setting. Table Play Activities involve children in instrumental/vocal improvisation that will grow in sophistication as the child continues through the years creating his or her own music.

Song-making

Singing is a developmental process. Small children do not begin by singing like adults. They are not able to sing whole songs with rhythmic and melodic accuracy. Neither are the traditional songs children's only form of singing. The adult hears many examples of spontaneous songs as children create their own melodies as a part of play and fantasy. Children move from these voice inflection tunes to singing bits and pieces of traditional melodies they have heard. The tunes become more recognizable as their language increases and in response to music heard in the environment.

The following flow chart indicates some of the expected singing behaviors one might see as young children deal with their own improvised songs and the traditional songs of others.

OWN SONG-MAKING:

The child:

- Listens to others improvise song.
- Contributes words to songs (no melody).
- Plays with sounds.
- Plays vocal inflection games.
- Echoes plays.
- Participates in song dialogues.
- Uses words/sentences more effectively in songs due to increased vocabulary skills.
- Participates using drone-like singing.
- Improvises using random pitched melodic line.
- Improvises randomly but within a feeling of tonality.
- Creates songs that reflect growing awareness for phrase.
- Incorporates melodic/rhythmic patterns as heard in music of others.
- Creates songs using structures such as repeated patterns and phrases.

SINGING SONGS OF OTHERS:

- Listens as others model traditional songs.
- Moves or claps as others sing.
- Contributes one word of song (such as last word in phrase "Old McDonald had a (cow)."
- Attempts to sing longer phrases.
- Performs recognizable song (words, fragments of melody or rhythm).
- Sings parts of song in drone-like manner.
- Sings most of song in drone-like manner.
- Accurately sings parts of song.
- Accurately sings most of song when allowed to choose own beginning pitch.
- Accurately sings part of song, matching pitches of others.
- Accurately sings most of song, matching pitches of others.

SPONTANEOUS SONG PLAY:

The child freely makes up many songs while playing individually or in small groups. The song is usually a rambling tune that doesn't abide by adult rules of proper melody-making. The song does not have even phrases or definite rhythm and melodic patterns. It is often a flowing melody with delightfully illogical lyrics reflecting the child's play of the moment. The teacher can encourage this song play by entering into the game:

- Occasionally sing-song questions.
- Echo some of the child's ideas.
- Sing, refer to color of objects or actions.

A musical conversation can quickly evolve between adult and child using these techniques. Song conversations can also be planned by preparing a Singing People Game to be used as a Table Play. The teacher, for example, can prepare several dowel people by cutting up an old broomstick or toilet-tissue tubes. A felt pen is used to draw two eyes, a nose and an "open" singing mouth on the people. Use several shapes from the block shelf to create:

Add the singing people to the scene. The people can sing about crossing the bridge, walking in the place where there are lots of trees, going to the house. Older children could song-play their version of *Hansel and Gretel* or *Goldilocks and the Three Bears.*

The adult needs to model the game so that children will become aware of the fun of adding melody to their talking play. Children will often first

Courtesy of author

listen to the adult sing several times before entering with their own singing dialogue.

Group Music Experiences

One of the goals of preschool is that of social awareness: learning to share and work together with others. Group activities are a part of every day's schedule. Music, story time and other sharing activities are planned for group experiences. Group music is a time for modeling songs of the child's heritage, expressively moving, and playing small percussion instruments. The teacher is aware of the child's development and thus knows the very young child may not be able to:

- Keep a steady beat while playing an instrument.
- Move and sing at the same time (usually centers on one or the other).
- Respond to music activities that require complex structure and instructions.

The child is able to:

- Respond with expressive movement.
- Add instrumental sounds to help express songs/music ideas.
- Follow movement ideas that are centered on body parts: clap hands, finger in the air, touch nose . . .
- Hear, enjoy and respond to songs/music beyond the ability to perform.

- Perform songs at home even though appearing to be passive and non-responding during group time.

Resources for Preschool Music Materials

Resources for teaching music in the preschool abound. Many factors are to be considered when securing such material. The teacher should be aware that when selecting recordings or song/instrumental material:

- Pop-tune style material tends to be difficult for children since words and music are complicated.
- The range of songs should not be too low or high (most pitches of a given song should fall within an octave C-c').
- Songs that have repetition in lyrics are more often easily performed by young children.
- Children can listen and move to music that is too difficult for them to sing or play.
- A variety in styles of orchestral music should be available for children to hear and use for expressive movement.
- A variety of small percussion instruments should be in the environment for child/teacher's use: finger cymbals, hand drum, small xylophone, recorder, sticks, jingle bells.

The following list is a small sampling of the many commercially prepared resources available for preschool materials.

BOOKS:

Andress, Barbara. *Experiencing Music in Early Childhood*. Holt, Rinehart & Winston, Inc., 383 Madison Ave., New York, NY 10017. 1980.

Fowke, Edith. *Sally Go Round the Sun*. Doubleday & Co., Inc., 501 Franklin Ave., Garden City, NY 11530. 1969.

Glazer, Tom. *Eye Winker, Tom Tinker, Chin Chopper: Fifty Musical Fingerplays*. Doubleday & Co., Inc., 501 Franklin Ave., Garden City, NY 11530. 1973.

McDonald, Dorothy. *Music in our Lives: The Early Years*. National Association for the Education of Young Children, 1834 Connecticut Ave., NW, Washington, DC 20009. 1979.

McLaughlin, Roberta, and Lucille Wood. *The Small Singer*. Bowmar Publishing Co., 4563 Colorado Blvd., Los Angeles, CA 90030. 1929.

RECORDINGS:

Bowmar Orchestral Library. Bowmar, 4563 Colorado Blvd., Los Angeles, CA 90030.
The Small Singer, Record 1 w/book
The Small Singer, Record II w/book
The Small Listener
The Small Dancer
The Small Player

Ella Jenkins Records. Folkways Records, 43 W. 61st St., New York, NY 10023.

INSTRUMENTS:

M. Hohner, Inc., Education Division, Andrews Rd., Hicksville, NY 11802.
Peripole, Inc., Browns Mills, NJ 08015.
Rhythm Band, Inc., P.O. Box 126, Fort Worth, TX 76101.

Music in the Kindergarten and Primary Grades

A 5-year-old becomes a member of a circle dance. There are instructions to be followed; a special time to move to the right, then left and center. The group sings relatively in-tune while they dance. The melody and movement responses are synchronized. The child eagerly strives to follow the group's musical game plan.

A 6-year-old actively participates in a group as all respond to what is happening in music they hear. Through moving, singing, playing instruments and listening to music, this child learns concepts; e.g., some sounds can be longer than others. The child plays games that involve combinations of rhythmic icons[2] indicating long and short sounds. She uses mouth sounds such as "ch" and "chhhhhhhh" to vocalize the melodic rhythm of a song.

HOT CROSS BUNS

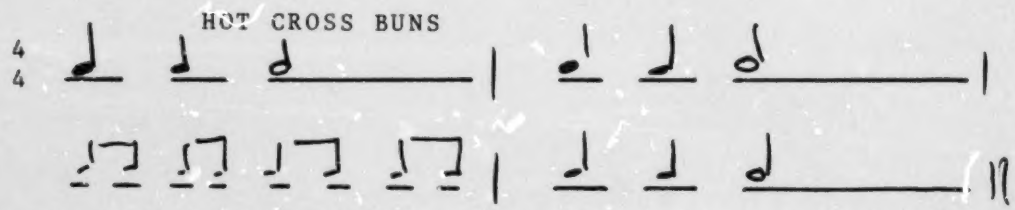
CH CH CHHHHHHHHHH CH CH CHHHHHHHHHH

CH CH CH CH CH CH CH CH CH CH CHHHHHHHHHH

[2]An icon is an instructional device to help the child move from the concrete to the more abstract stage. The icon is representative but not as abstract as the more traditional notational symbol (long short line rather than quarter/half note symbol).

Photograph courtesy of *Music Educators Journal*

A 7-year-old is able to use icons and symbols as a means of learning to read simple notation:



An 8-year-old uses various qualities of instrumental sounds creatively to help express ideas in a poem.

It's raining, it's pouring, (xylophone)
The old man is snoring. (sand blocks)
It's flashing, clashing, (cymbals)
The sky is full of lightning! (tambourine)
We're slopping, we're plopping! (drums)
As in the rain we're walking. (xylophone)

The activities mentioned are but a few of many experiences the K-3 child is ready to explore. Children in this stage are rapidly developing understandings about music and are more skillful in performing either individually or in a group. These children are learning to:

- Read music using icons and traditional notation.
- Write music using icons and traditional notation.
- Play ostinatos (repeated accompaniments), chordal and melodic ideas on instruments.
- Create melodies, accompaniments and lyrics.
- Sing more in-tune.
- Listen with an analytical approach to music.
- Chant and move.
- Use body sounds rhythmically.
- Move expressively and within a structured plan.

The program strives to help children become comprehensive musicians. They begin to play out the role of the musician by composing, performing and describing music through age-appropriate activities. This age group is more able to deal with music concepts in a sequentially organized manner. The child's ability to comprehend more quickly how one learning leads to another indicates the music curriculum for this age group must be generative in nature.

Developing a generative learning packet to encompass a four-year span (K-3) is a complex curricular task. Current basic music textbook series are developed with such considerations in mind. Classroom teachers should look to these materials for a structural plan and methods, then use the music materials therein or freely use their own ideas and resources.

Resources for K-3 Music Materials

The many materials used in the teaching of these grade levels reflect a variety of methods, recordings, basic text series, supplemental books/records, and classroom instruments. A representative list is included here.

BASIC TEXTBOOK SERIES:

Boardman, Eunice, and Barbara Andress. *The Music Book.* Holt, Rinehart & Winston, Inc., 383 Madison Ave., New York, NY 10017.

Crook, Elizabeth; Bennett Reimer and David Walker. *Silver-Burdett Music.* Silver Burdett Co., 250 James St., Morristown, NJ 07961.

Marsh, Mary; Carroll Rinehart and Edith Savage. *The Spectrum of Music.* Macmillan Publishing Co., Inc., 866 Third Ave., New York, NY 10022.

ORFF/KODÁLY BOOKS:

Choksy, Lois. *The Kodály Context.* Prentice-Hall, Inc., Englewood Cliffs, NJ 07632. 1981.

Nash, Grace. *Today with Music.* Alfred Publishers, Box 2964, Sherman Oaks, CA 91413. 1978.

ORFF/OTHER SMALL PERCUSSION INSTRUMENTS:

M. Hohner, Inc., Education Division, Andrews Rd., Hicksville, NY 11802.
Magna Music Baton, Inc., 10370 Page Industrial Blvd., St. Louis, MO 63132.
Peripole, Inc., Browns Mills, NJ 08015.
Rhythm Band, Inc., P.O. Box 126, Fort Worth, TX 76101.
Selmer Music Co., P.O. Box 310, Elkhart, IN 46515.

The Role of the Classroom Teacher in Early Childhood Music

Music teaching is not the exclusive province of the music specialist. One does not have to be a music major or have extraordinary talent to teach music to young children. The classroom teacher (Generalist) does need 1) some musical skills, 2) understanding of effective methods of guiding the child's experience, and 3) a positive attitude that recognizes music does make an important contribution to the total growth and needs of the child.

The Generalist has but to reach out to colleagues in the music education profession to obtain skills and methods. Positive attitudes grow from the teacher's own personal success with music. One cannot expect success if unwilling to risk involvement. Feelings of insecurity often come from being overly self-critical. The teacher of young children does not have to be a vocalist or instrumentalist with outstanding talents. This teacher should not feel compelled to make comparisons with a musician who has studied for years. The Generalist should 1) have a pleasant voice, sing in-tune or rely on recordings for the vocal performance area of the program; 2) lead rhythmic activities; 3) guide listening lessons; 4) organize simple instrumental groups and 5) help children read/write musical ideas. The Generalist will be capable in one or all of these areas. The individual should begin in the area(s) where most comfortable, then gradually include other areas of concern.

The music teacher of young children will find great excitement in being a "member" of the music class, growing and learning through and along with the children.

Chapter III

Music Is Growing Up

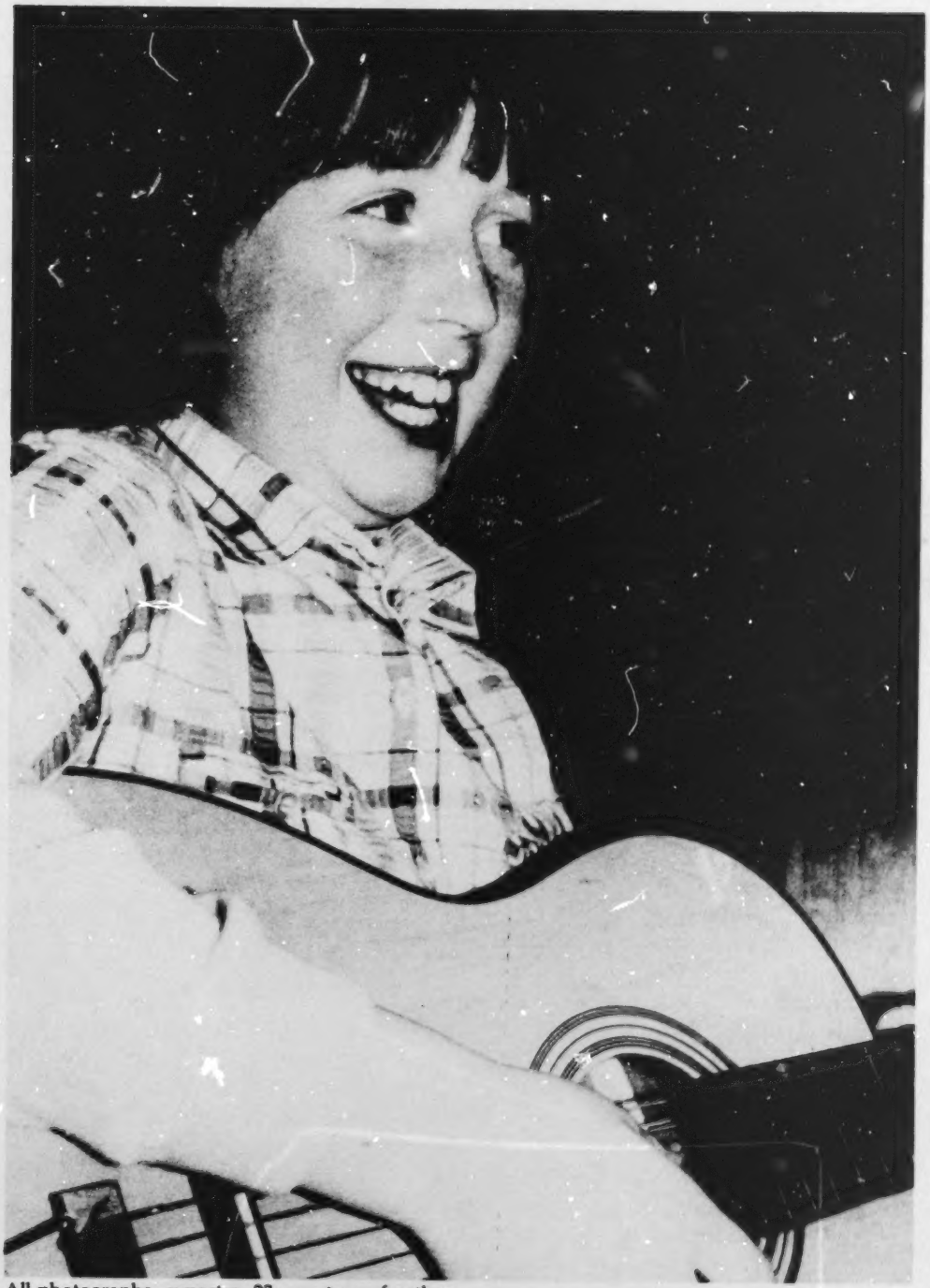
Keith P. Thompson

PREADOLESCENCE is a time for growing: physically, intellectually and emotionally. While music can contribute to physical and intellectual growth, its most valuable contribution is to emotional growth. The development of this affective domain is particularly important to 10- to 14-year-olds as they attempt to discover who they are and how they relate to the world.

Young people of this age experience a variety of intense feelings as they prepare to leave the secure and carefree world of childhood and enter the unknown world of adults. They are anxious, yet afraid to try on these new grown-up feelings. Music can help secure the bridge over which young people pass in this crucial stage of development. This is the reason why music plays such an important part in the life of middle school students. They save their money to buy stereos, hang out in record stores and skate down the street listening to the radio with headsets. They wake up to music, dress to music, eat to music, study to music, work to music and relax to music. It is generally safe to assume that wherever you find a middle school student you will find music also.

No longer children, not yet adults, young people of this age find identity in music. Popular music is the music of youth: younger siblings aren't interested in it and parents can't stand it. Pop music provides identity and recognition . . . and more. It symbolizes and provides a means for sharing the intense and often conflicting feelings of youth. It offers an opportunity to "try on" adult feelings that appear exciting yet threatening. Music is for growing . . . emotionally.

Because of music's recognized importance in the developmental process, structured and unstructured musical experiences have traditionally been part of school programs. Teachers who are aware of the importance of music in the lives of middle school students will utilize music as a motivational tool and as a vehicle to teach a variety of concepts, skills and attitudes. Students with reading deficiencies may be motivated to learn to read the lyrics of songs they hear on the radio. The texts of many folk and popular songs convey messages of patriotism, peace, brotherhood, ecology and other themes that are frequently part of the middle school curriculum. The opportunity to listen to favorite records has been found to be an effective reward for appropriate classroom behavior.



All photographs, expect p. 23, courtesy of author

Traditional school music activities provide other opportunities for emotional growth. Musical ensembles provide a social microcosm for young people who do not feel a part of the world of children or adults. A middle school band, orchestra or chorus can be the source of pride, self-satisfaction and a feeling of belonging for students in these in-between years. Performing ensembles also provide opportunities for students to "try on" various kinds of leadership roles and to develop a sense of responsibility. These can lead to feelings of self-esteem which are essential for emotional growth.

Participation in performing ensembles also provides for another kind of emotional growth. It has been pointed out that popular music expresses the feelings of contemporary youth. Learning about the feelings of people of other ages, other times and other places is also important. The experience of performing a broad musical repertoire enables students to sample a variety of human feelings. Such experiences provide both a means to validate feelings in the discovery that all people share similar feelings and a means to develop an awareness of the endless realm of human feelings that extend far beyond those directly experienced in 10-14 years of life.

Hong Kong Features, courtesy of *Music Educators Journal*

It must be pointed out that all musical ensembles do not necessarily provide these kinds of experiences. An ensemble that is considered *primarily* a training group, preparing students for participation in high school ensembles, would very likely be more concerned with developing musical skill than with nurturing emotional growth. Ensembles that are expected to make frequent "public relations" appearances for the school or win contests to please parents and administrators seldom provide the atmosphere in which students become aware of the *feelings* expressed in the music they are performing. The musical repertoire of middle school ensembles must be carefully chosen to assure continuous success and sequential development of musical skill and knowledge that lead to an ever-deepening awareness of a broad range of human feelings. Ensembles can thus meet the goal of providing a time for emotional growth.

Because all middle school students do not choose to participate in performing ensembles, many schools also offer general music programs. These take on a variety of forms but share the common goal of developing the musical skill and knowledge necessary for an awareness of the feelings expressed through music. It appears that the more successful programs are those which provide opportunity for direct involvement in the music-making process; however, this presents a number of problems at the middle school level.

The divergent musical backgrounds of middle school students result in a wide variety of musical skills. Some students have been taking lessons on piano or other instruments for several years, giving them music-reading skills as well as knowledge of the structure of music. Students who have not had these out-of-school lessons are at a much different level of skill and knowledge development. Middle school students frequently come from several different elementary schools and standardized elementary music programs are rare. Some elementary music teachers emphasize music-reading; others spend very little time developing reading skills. Some elementary schools place much emphasis on singing; others emphasize listening, creating or playing classroom percussion instruments. It is difficult to develop middle school general music programs that provide equal motivation and challenge to students with such diverse backgrounds.

The changing voice, particularly in boys, creates another problem for general music classes at this level. While singing provides a means for the direct experiencing of music at the elementary school level, various stages of voice mutation leave only about a 5-note range in which all students in the middle school can sing at a given time. Very few songs fall within this limited range and the results of attempts to sing in general music class are physical discomfort and embarrassment, neither of which contributes musical satisfaction or emotional growth. Part-singing is a possibility if teachers take the time to find music especially arranged for changing

voices, giving several different parts, each within a limited range. Part-singing, however, requires some music-reading skill; if this has not been continuously built through elementary school, teaching parts at the middle school level will be laborious.

It is extremely important that thoughtful consideration be given to building positive attitudes toward the general music program at the middle school level. If students perceive general music as a continuation of elementary school music, they will very likely react negatively. The music with which they identify at this stage is fairly sophisticated—often much more than their musical knowledge or skills. They will resent being offered a diet of children's folk songs they may have enjoyed in elementary grades, even though these songs most closely match their level of skill development.

In spite of these problems, it is possible to design musical activities that provide middle school students with exciting involvement with the art through which they develop the skills and knowledge necessary for increased awareness of the inherent meaning in music. Such activities could be offered as units within a general music course, or as a series of mini-courses from which students would choose a given number each year. Ample opportunity should exist within each activity for individualized instruction because of the extreme diversity of backgrounds and anticipated rates of progress. Examples of some mini-courses that have been successful in middle schools are described in the remaining section of this chapter. They may be offered for as few as six or eight sessions. Enough time is needed, however, to enable students to develop sufficient skill to feel successful in each area.

The Guitar is an extremely popular instrument among young people. Many middle schools offer instructional classes in which students learn to play chords as well as melodies. Care must be given to the choice of music so that a steady diet of childish songs is avoided. Singing can be encouraged in these classes, but the teacher must be aware that keys that are playable by beginning guitar students do not always provide melodies that are singable by changing voices. Vocally improvised harmonies on chord roots will sometimes provide a singable part and reinforce chordal awareness for the young player.

The Recorder offers another opportunity for direct involvement in music-making. It is important that real recorders (wood or plastic) be used and not the toy flutophone versions that students are likely to associate with elementary school. It is also highly desirable to include several alto and tenor instruments so students can have harmonic as well as melodic experiences. Again, the selection of materials is extremely important. "The Hot Cross Buns" and "Go Tell Aunt Rhody," typically found in beginning recorder methods, will not be well received by middle school students. Much popular music has 2- or 3-note ostinato patterns that are

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playable even in the first lesson. As students develop more skill, they will enjoy some of the Baroque recorder literature with its driving rhythm and melodic emphasis.

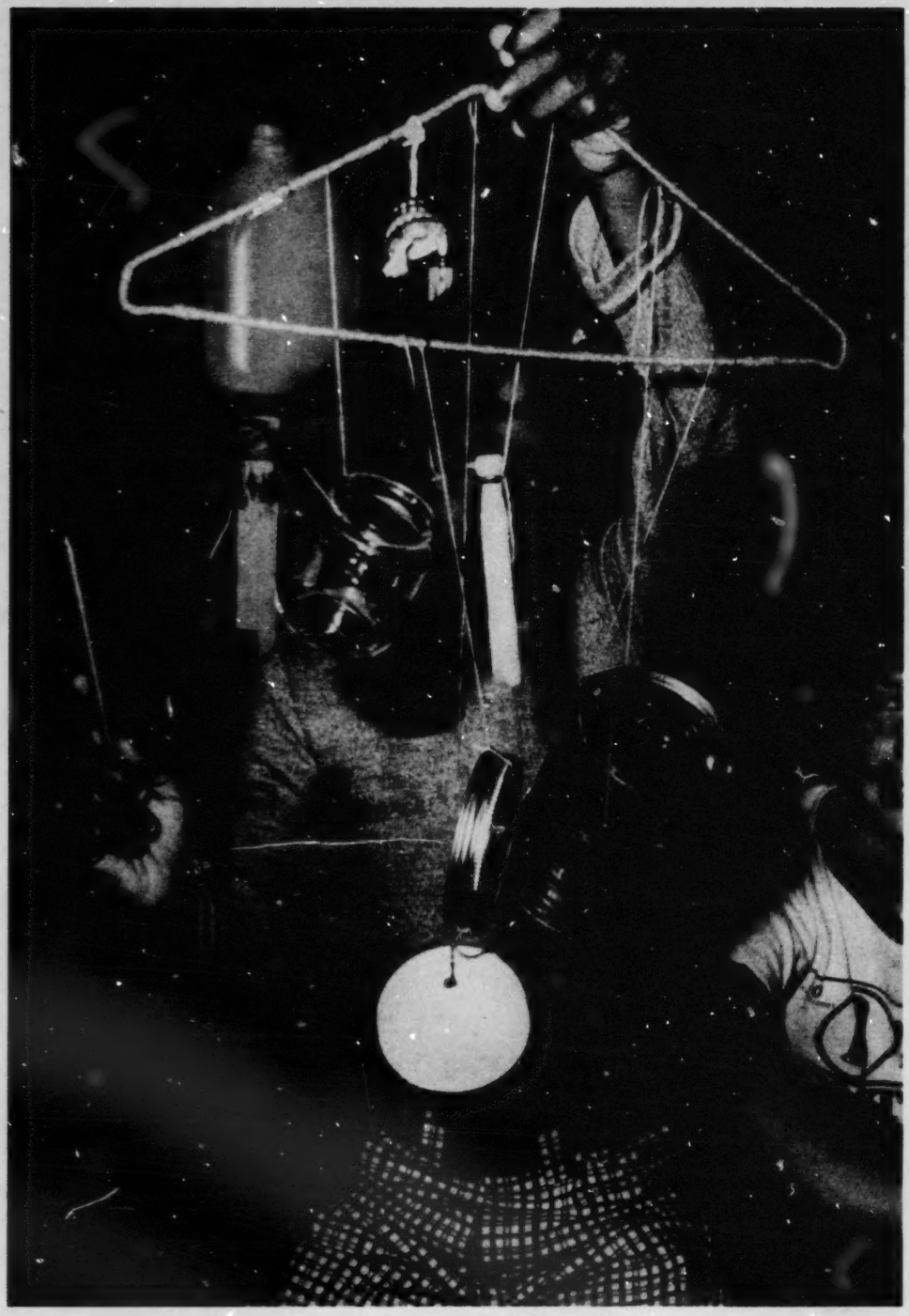
Percussion Ensembles are appealing to students of this age. Temple Blocks, pitch drums, mallet keyboard instruments and other instruments from the percussion cabinet of the band should be used rather than the "toy" instruments familiar from elementary school. Students can learn to read rhythms, improvise and write their own percussion parts as the ensemble plays with recordings of various styles and plays "solo percussion."

Handbell Choirs are familiar in churches and are being discovered by music teachers as a means for helping students learn about music. The beautiful sound and ease of playing offer immediate satisfaction which is extremely important to the young adolescent. Music-reading skills can be developed as well as an understanding of the structure of music as students learn to "ring" together. The repertoire available for handbell ensembles is rapidly increasing and now offers music in a variety of styles.

Orff Ensembles may be a duplication of experiences from elementary school, but the versatility and quality of sounds possible with these instruments seem to give them lasting appeal. Older students will enjoy playing ostinato patterns with recordings of popular music or improvising melodies and accompaniments for poetry which they write themselves.

The Piano is an instrument that appeals to all ages. Many middle schools now have small electronic laboratories or several of the portable electric keyboards with 2-octave ranges. Either of these is ample for beginning experiences through which students can develop reading skills and some understanding of the components of music. While the majority of beginning piano books are written for young children, it is possible to find materials that identify exercises only by number rather than the "cutsie" titles enjoyed by the 6-year-old. It is important for students, parents and school administrators to be aware that mini-course class piano programs in the middle school are not designed to "teach piano" but rather to provide a means for learning about music and, through music, human feelings.

The Instruments of Appalachia provide another vehicle through which middle school students can learn about music. With a washtub bass, spoons, a kazoo, a washboard, an autoharp and maybe even a fiddle, students can re-create a style of music that is uniquely American and discover some of the feelings of early and present settlers. It is important in working with such a group to distinguish between noise-making and music. Even though the Mountaineers didn't read music, written notation would help middle school students refine their performances and help them gain a skill that would be transferable to other experiences. Composers of contemporary art music are exploring new sources of sound.



Found Instruments exist in any classroom environment and offer an opportunity for students to explore the subtleties of sound and to exercise creative judgment by structuring sound patterns into musical compositions. Pencils, wastecans, windowblinds, staplers, table tops or anything that can make a sound has musical potential. It is important that students learn that music is sound with structure and that musical compositions require much careful thought and refinement. Visual arts can be integrated as students use colors and shapes to notate their compositions.

Electronic Music has a fascination for young people and has much potential for students who have been "turned off" to traditional music-making; flipping switches and turning knobs somehow seem easier than pushing keys. Electronic sound synthesizers are priced within most school budgets and can provide an exciting way to explore many parameters of music. But even without a synthesizer, students can learn much about music through tape-recorder techniques such as speed changes, reversals, sound-on-sound, splicing and tape loops.

Through experiences like these, young people can begin to develop musical skills that will enable them to act, think and feel like musicians. Skill in making music enables students to become active participants in the art of music, developing an ever-increasing understanding of the art and of the feelings it expresses. Time for music is time for developing musical skill. Time for music is time for learning about the art of music and about human feelings. Time for music is time for growing.

Chapter IV

Music Is Everyday

John A. Roberts

MUSIC *is* everyday. We begin by rising in the morning to the music of a clock radio and go from that to listening to music in the car on the way to work, then to Muzak at work. We wait to music at the doctor's office, shop to music at the supermarket, eat dinner to music and, finally, retire to the music of the clock radio timed to lull us to sleep. This daily dose of music is often such an integral part of our day that it goes unnoticed and becomes obscure, but when there are periods in the day without music the silence can be deafening.

With all the music that permeates our lives daily, three questions become immediate: (1) "What is the value of the music?" (2) "What is the caliber/quality of the music?" and (3) "Who determines the caliber or quality of music and the values therein?"

The answer to the third question is evident: the consumer determines quality and values. Without a consumer or listener, music performance would fade into "horse and buggy" antiquity and be relegated to the collector who needs to investigate obscure items in order to accommodate a curiosity. Certainly music is much too important in everyday life to be relegated to an antiquated curiosity. Clearly, the first and second questions regarding value and quality relate significantly to the third question regarding the consumer.

Qualitative judgment is acquired by the consumer through an educational process, which must begin at the earliest possible age and continue throughout life. This educational process becomes the responsibility of teachers who with the constant integration of music throughout the day, may be in the school, church, family or simply the environment.

The family/environment experience is perhaps the child's first exposure to music. Since the beginning of time, mothers have sung lullabies to their babies. With the evolution of time, these lullabies have often been replaced by wind-up music boxes or elaborate radio/record player devices.

For the infant, music is used as a tool to induce relaxation or sleep. As that infant develops, music is also used as a means to induce joy as the family plays musical games such as "Paddy Cake, Paddy Cake." As the child grows, musical games and group singing become a part of preschool experiences. When the child enters school, the day contains various musi-

cal experiences. These experiences go on throughout life and the cycle is repeated as the child becomes an adult, has a family and sings the lullaby. Thus, the student eventually becomes the consumer who also contributes as a teacher to the future student.

It is evident that the quality of this cycle will be improved by a good knowledgeable teacher. Since the child has many teachers beyond the school, it is important for the educator to become a part of this cycle in order to increase quality in music-listening and production. The educator may be a music specialist or a classroom teacher, both of whom are trained in their fields and committed to an improvement of life and sociological structure. We have already indicated that music is a constant factor in everyday life, so it is only logical that music would be influential in the improvement of sociological structure.

Music Values

The value of music has been known since the beginning of time. Nearly all historical events include some type of musical experiences; e.g., armies marching to battle with drum corps, bagpipe ensembles and even full bands. Ancient feasts were often accompanied by musical ensembles and troubadours flourished. The list could go on and on, but the point remains that music was, and is, an everyday experience. Let us examine why this is so and, thereby, understand better why music is such an integral part of the child's everyday life.

When the drum corps accompanied an army into battle, its ominous sound was supposed to evoke an emotion of fear in the enemy. When music accompanied feasts of old, it was an attempt to create an emotional experience—serenity—so those present might better enjoy themselves, a practice that continues in modern times. The one continuous thread in each of these experiences is emotion. Music is an emotional experience.

Emotion has been defined as an affective aspect of consciousness, a psychic and physical reaction subjectively experienced as feeling. This definition can easily be associated with the everyday functions of the child.

The child, when not involved in guided tasks, often fantasizes. And, more often than not, the fantasy has a musically associated accompaniment. This fantasy may be a simple game of cowboys, good guys against the bad, but the child will make simple sounds to add to the feeling toward the game, albeit emotion.

Another analogy might be the child who dutifully takes care of a doll, all the while singing or humming a little tune. Sometimes this tune will be one the child has heard the mother sing, sometimes one heard on a radio or television show, and sometimes one made up to fit the fantasy of the moment.

In either case, the type of music used by the child to accompany the experience will be influenced by the environment. The type of television

shows viewed by the family, the type of music heard via radio stations or recordings, and even the type of religious music experienced—all contribute to an affective aspect of the child's consciousness. With this environmental impact, an emotional taste is being developed. If left unaltered, this emotional taste could remain constant throughout the maturing years into adulthood, when it is eventually transferred to the next generation. The school is another part of the child's environment that can influence musical tastes, values and quality. When a child enters school, it is the beginning of 12 years of exposure to creative growth in the controlled environment of a classroom. It is here that proper and good experiences help make the establishment of musical tastes, value and quality a part of the child's maturation process.

Integration Throughout the School Day

Children come from all manner of diverse backgrounds, but when they arrive at school their backgrounds are united into a single effort of an educational process. Music plays an important role in this process. The school day often begins with hearing or singing the national anthem or other music, to bring the children together on a common ground. This music signals the start of a new day in the educational process.

Music continues to be a part of the day in all areas of learning. Many educators are realizing the value of using music in the teaching of math. The natural rhythmic count of music is utilized to stimulate the understanding of math and to drill in the basic operations of math. Here again a type of emotion has been produced as an affective aspect of consciousness, wherein the new experience of mathematic problem-solving has been combined with the daily experience of music association. The correlation of music and math is evident in featured spots on the perennial Saturday morning television cartoons.

Language arts is another area where music is used to enrich the area of learning. Here the student may study syntax by using words of songs associated with the child's prior knowledge. This offers an excellent opportunity to introduce the child to new kinds of literature, using recognized classics, thus expanding an interest base for future exploration by the child.

The teaching of reading is also enriched and aided through the use of music. The texts of songs known by the child might be read and sung, thus providing an association with something familiar in an effort to develop certain reading skills.

In the area of social studies, music is an important facet in the characterization of the world's countries and cultures. Since music has been associated with nearly every society since the beginning of time, children's understanding of various peoples and cultures can be greatly enhanced through the study of their music. Few children have never tried the beat of

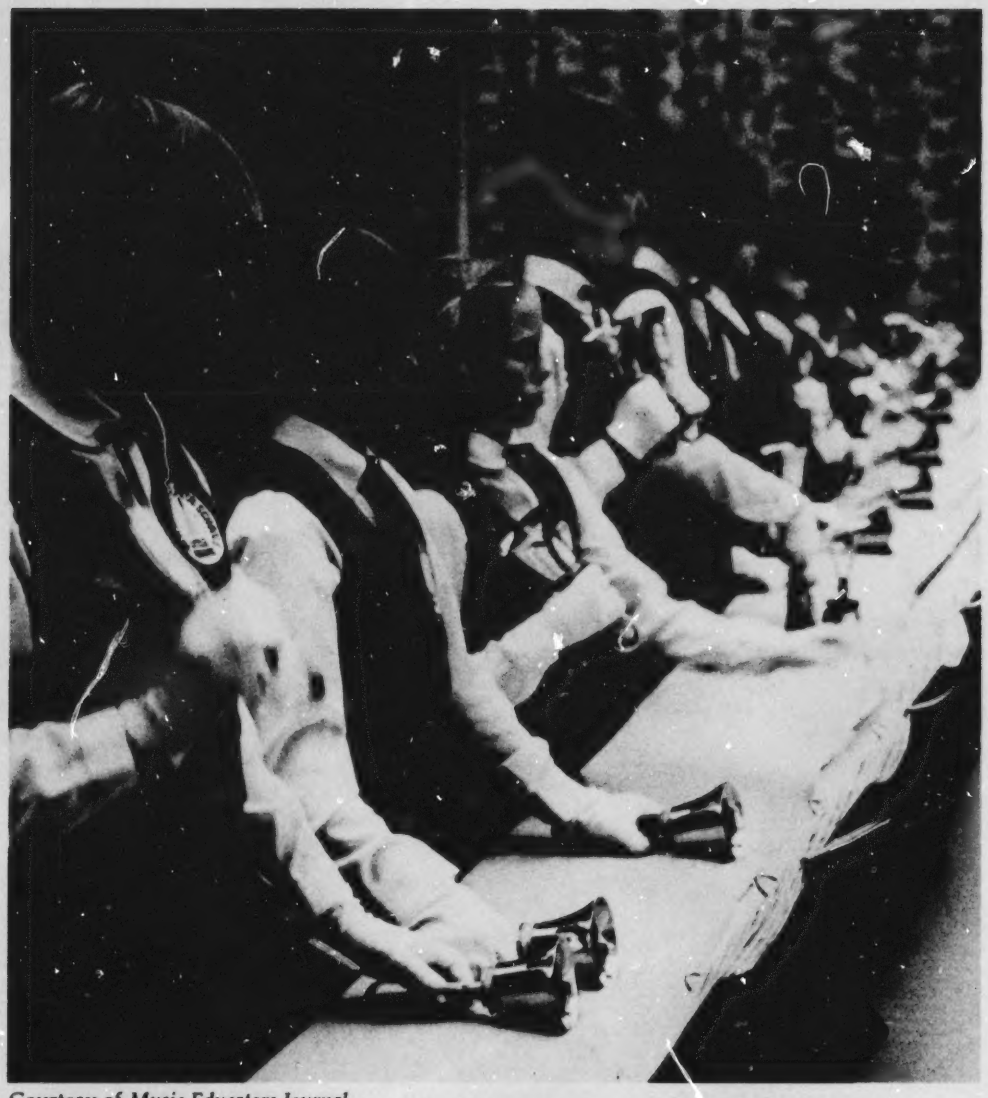
the American Indian's drum with its accented "1" and softer "2, 3, 4." Spanish society is rich in musical heritage with its intricate rhythms unique to the culture. Often that music becomes a favorite with the child and a part of that child's daily repertoire. The study of the complex rhythms and songs of the Afro culture can present a quick insight into the mystique and wonder of the African continent. The child quickly learns to associate the 5-note, pentatonic scale with the cultures of the Orient, and the minor sounds within the songs of the Russian society. The list could go on to correspond with the number of countries or cultures to be studied, but the fact remains that the teacher is easily able to introduce a country and culture by using music to provide insight into what the social structure might be.

Discovery and experimentation are important ways of learning for children. Discovering the source of sounds and how sounds produce music, then experimenting with what they discover, children readily develop an interest in science. The teacher can use this musical stimuli to interest students in the discovery approach to learning in science.

In the course of the day in any classroom, the time set aside for a special lesson in learning about music can be significant for most children, especially if taught by a music specialist. The first aspect of the music class might be extrinsic, an opportunity for the child to enjoy a subject familiar since infancy and to have relief from the tedium of other subjects. The other aspect might be intrinsic, with the music specialist correlating music as a humanities lesson within all other areas of learning in the school day. Here the music specialist is able to associate the careful discipline needed to understand music with the exacting discipline required for math, to associate the aesthetic qualities of music with the beauty of prose and poetry in language arts and reading, and to associate the rhythmic characteristics of music with the physical movements of the human body as a natural growth process in coordination with physical education.

Still another important aspect of the music class is the very necessary objective of creativity for the child. With music, the child is able to demonstrate particular interpersonal creative responses. As the definition of emotion expressed, the child is able to know a reaction subjectively experienced as feeling. Even though school unites all backgrounds into a single effort of educational process, music allows individualized creativity to be expressed in this process. As the psychologist Abraham Maslow said, "Music is a way of discovering what the self is like."

Other parts of the school day might also utilize music. These may vary from school to school and district to district. But the fact remains that music is an intergral part of the child's day and is used as a stimulus in the developmental process. Children are given an opportunity for self-expression in assembly programs throughout the year. Songs add meaning to seasonal changes, special holidays and days honoring great people.



Courtesy of *Music Educators Journal*

Music gives the child an opportunity to be part of a group in choral and instrumental ensembles. Discipline and understanding of people are developed through the everyday use of music in the classroom.

The Teacher

In the beginning of this chapter, three questions were presented concerning music in our daily living. The first question—"What is the value of the music?"—was addressed in association with the child's school day. The

second—"What is the caliber or quality of the music?"—must now be addressed in association with the teacher.

In the home environment, the child usually hears whatever comes from a television set. In addition, the parent might play records or select radio programs specifically aimed at the parent's particular taste. Too often, however, it is left up to the child to determine what type of music is to be heard. Here is where the concerned teacher can exert considerable influence.

The child attends school approximately 7 hours per day, 35 hours per week, 36 weeks per year for 12 years. This is a great deal of time spent in a controlled environment. If this time is carefully structured toward an ongoing educational process, society is strengthened and expanded. The one continuous thread in this process is the teacher. The amount of time this person spends with the child will be very influential in the developmental process. Indeed, the school maintains control over the caliber or quality of music presented.

Each time a subject is introduced with music, or music is played or performed in the classroom, the teacher determines the type of music to be utilized. If the teacher makes a particular effort to use quality music, then it becomes a part of the child's understanding. If this effort continues throughout the child's school years, then an appreciation of quality music develops. This assumes of course, that the teacher understands quality and is concerned with presenting it properly in the developmental process.

The Consumer

As the child evolves through the educational structure of society and achieves maturity, that child becomes a consumer of music. The values placed on music by this mature adult will depend on the educational process during the developmental years. Now in a judgmental role, the adult exerts influence on children's capacity to determine qualities and values of music. The cycle is thus complete.

Conclusion

We have seen how music touches a part of every aspect of the child's day. We have seen how music understanding evolves from childhood to adulthood and is cycled from generation to generation. We have touched briefly on the amount of music that is present in our everyday lives. Music clearly is an important part of our day, an effective aspect of consciousness, a psychic and physical reaction subjectively experienced as feeling. This is the definitive aspect of emotion, which like music is integrated throughout each day of our lives. If a child learns about music and becomes accustomed to quality in music, that child will not only develop an understanding of music but enjoy it and use it everyday in a positive way.

Chapter V

Music Is Universal

James and Shirley O'Brien

ONE would be hard pressed to find any society on earth, advanced or primitive, in which music is not found. Music is truly a universal occurrence. The young child in Ghana, for example, hears music to punctuate every major life event—birth, circumcision, marriage and death. The child in Bali is surrounded by music of the gamelan which is used in frequent temple celebrations. The Hungarian child in state schools learns music based on indigenous folk songs. The American child is surrounded by music on the radio and television and in the movies. Music is universal.

Most societies have provided a means whereby musical heritage is transferred from generation to generation in either a formal or informal manner. The child of Nigeria learns music by watching adults and then gradually participating. The young Mexican boy takes his trumpet to a gathering of mariachi musicians and imitates the older performers. The talented Russian child is placed in a conservatory at an early age and is totally immersed in mastering the art. There are as many models as there are societies. Somehow, each culture has provided a means of educating its youngsters in music.

Although music is universal, it is not and never has been a universal language. There are some basic differences between music and a language. A language has exact denotations: a chair is a chair and a table a table. Sounds do not have meanings that are as specific as words. No two persons of the *same* culture could agree on the meaning of a piece of music, let alone members of diverse societies. Each culture's music uses a different structure and syntax. Universal meanings, therefore, cannot be assigned. Music is a universal phenomenon but it cannot be considered a universal language because it expresses neither exact meaning nor specific feelings.

This chapter describes how select societies in the world provide for the music education of their young. Examples of how music is an integral part of children's education in many areas of the world will be presented.

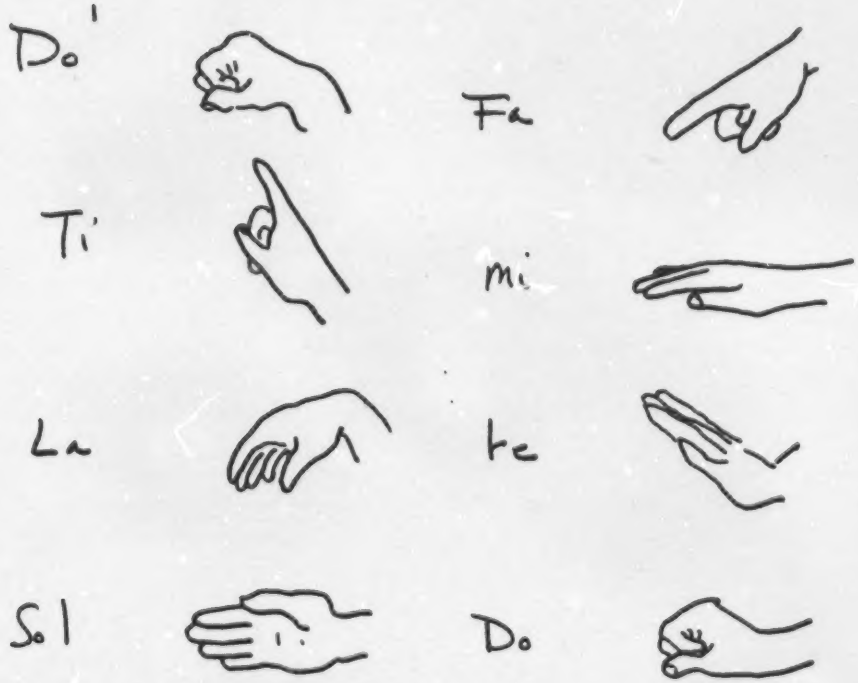
Hungary

Gyorgy lives in a small town near the twin cities of Buda and Pest, the capital of this Eastern European country. He is in his third year of primary

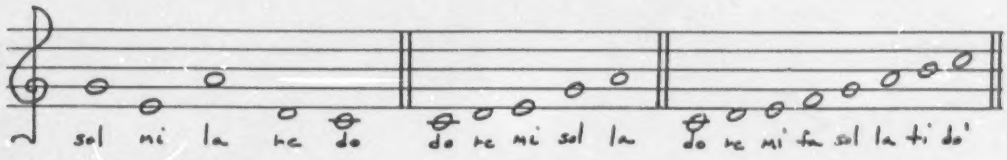
school. In his preschool experience (85 percent of all Hungarian children attend preschool), music lessons were presented daily. Gyorgy learned many Hungarian folk songs and became a comfortable singer before he was 6 years old. Now that he is in primary school, music lessons are given four times a week, thirty minutes each time. This will occur through Gyorgy's eighth year of primary schooling. These music lessons are devoted to choral singing and music fundamentals, since a basic objective of Hungarian music education is to produce people who are literate in music.

Zoltán Kodály, who lived from 1881 to 1967, is considered the father of music education in Hungary. His philosophy and methodology are manifest in every music lesson in which Gyorgy participates. Kodály believed that music could be accessible to everyone, particularly if instruction came early to the child, which it does in Hungary. He believed the voice to be the most vital instrument for learning music and based his music education on singing. The source material is indigenous folk song. Music-reading is incorporated with singing and ear-training at all levels.

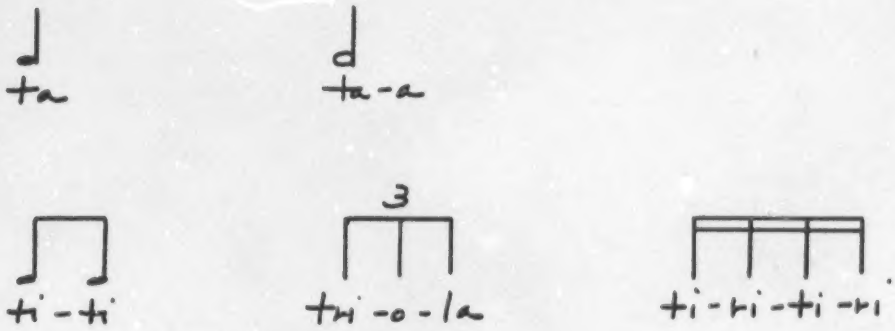
Pitch-reading, for example, is reinforced through the use of hand signals that represent the *sol-fa* syllables.



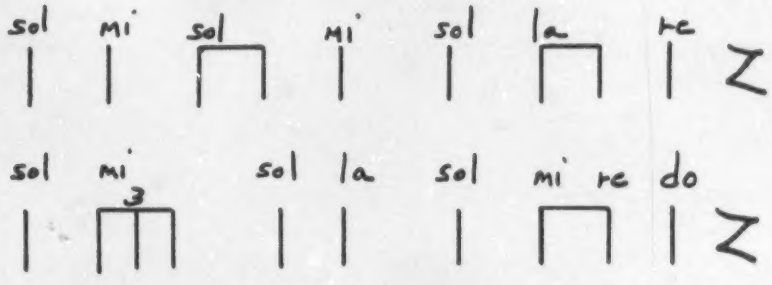
Kodály introduced the descending *sol-mi* (minor third) interval first and gradually added *la, re* and *do* to encompass the 5-note (pentatonic) scale. Half-steps are avoided initially, but gradually *ti* and *fa* are added so the scale system becomes diatonic, whether major or minor.



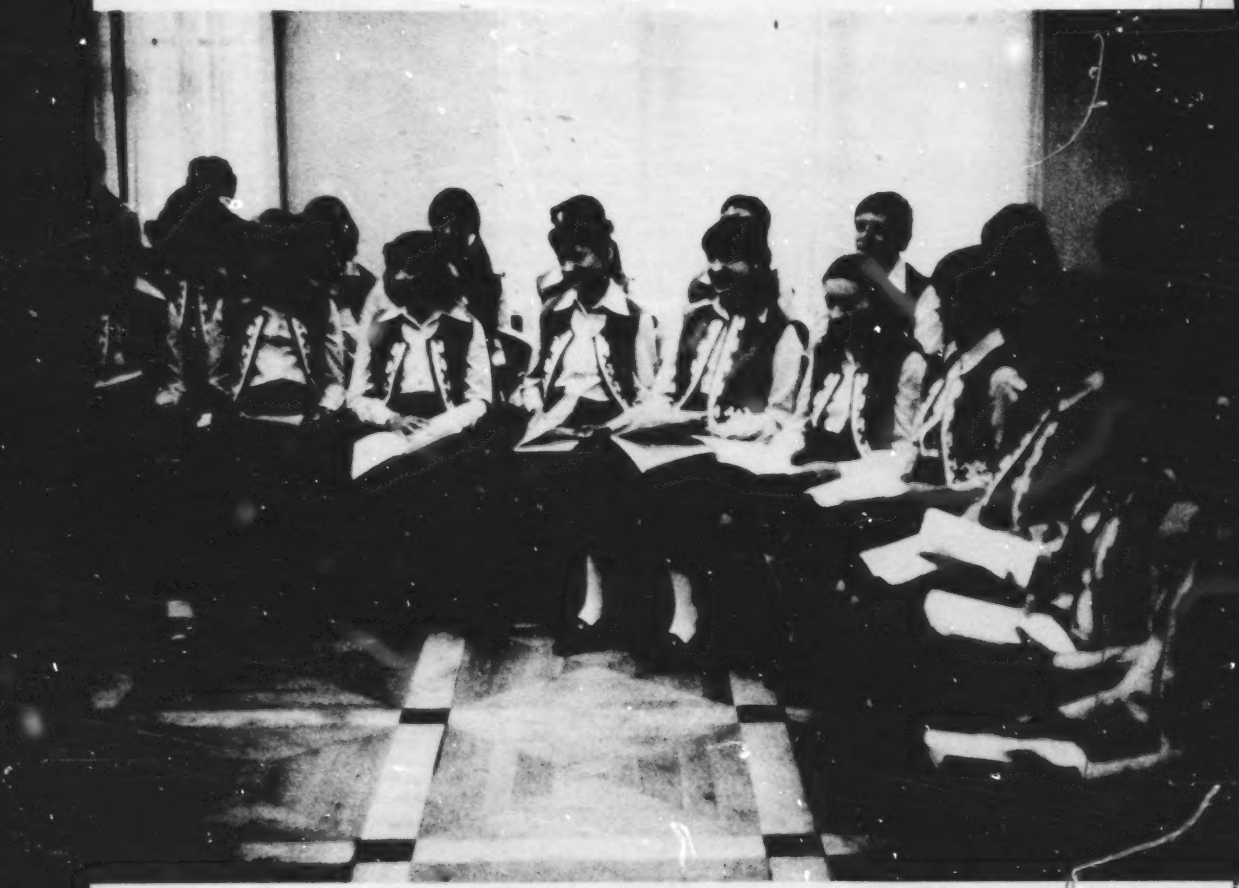
Kodály's rhythmic notation uses a system of syllables to represent each type of note duration. Children begin with *ta* (|) and gradually add rests (𝄽) and *ti-ti* (⊓). Each note has a word rhythm which is recited in conjunction with it (Choksy, 1974, pp. 18-23).



Gyorgy has developed skill in developing tonal imagery and a rhythmic sense. At his age he can easily read the following musical exercise.



As he continues through primary school, his skill with music will expand. The system Kodály began in Hungary in 1950 is developmental, continually moving from the simple *known* to the complex *unknown*. As Gyorgy continues his education into secondary school, he will continue to be involved with music at least once a week. As an adult, he will be musically literate and undoubtedly become a strong supporter of the arts in this small country of 10 million. Music education in Hungary ". . . is designed not only to train musicians, but audiences as well" (Sandor, 1969, p. 5).



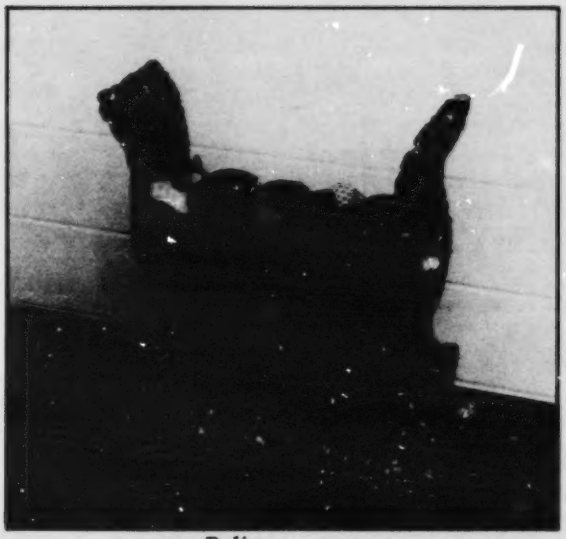
Hungarian children in sight-singing class

Indonesia

Pintaro lives on the small island of Bali in the Indonesian chain. He is 12 years old. Indonesia is an island country consisting of over 13,000 islands. Among these, Java is the most densely inhabited. Bali is adjacent to Java. Pintaro does not receive any music education in school but rather has been admitted to a seka (club) for the purpose of learning to play in a gamelan. A gamelan is a musical ensemble that consists almost entirely of xylophone-like instruments. These Balinese clubs meet in the evening and Pintaro's consists entirely of men, young and old, who gather to learn gamelan music.

Unlike xylophones, however, the keys of gamelan instruments are brass or bronze, producing a metallic sound in performance. Gongs and other percussion instruments round out the gamelan. In small villages the gamelan will consist of only four or five performers. In large cities, however, the number may be ten times that. Pintaro is learning the gangsa, a metallophone with nine keys (see page 42).

Each metal key sits over a tube resonator. The key is hit by a special mallet and then must be damped by the player's hand before the next pitch



K. H. Han, Northern Illinois University

Balinese gangsa

is struck. He is working very hard to master this technique and may be permitted to play for the next celebration with the older musicians.

The scale used in Pintaro's gamelan is 5-toned but the intervals do not sound the same as those found in the Hungarian pentatonic scale. Standards of pitch vary between gamelans since it is the instrument-maker who sets the pitch of the entire gamelan. Every instrument-maker has a slightly different concept of beauty. There is approximately a whole tone plus a quarter tone between adjacent notes in the Balinese 5-toned scale, making it somewhat out-of-tune to someone who has heard only European scales. The five tones on the scale are named:

dong, dèng, dung, dang, ding,

the vowel of which supposedly describes the sound of each pitch.

Pintaro learns his part on the gangsa by rote. The conductor of the gamelan, Nik, is a mature musician who has mastered each instrument in the gamelan. He in turn teaches an entire composition by rote to the group. He also creates new compositions. Music is generally *not* notated in Indonesia but learned by rote.

In most Asian countries, the traditional methods of instruction are very similar. Generally speaking, an instrumentalist of repute is surrounded by a circle of young disciples who in the first period listen and "follow" the master through imitation and repetition. An extremely close communion is thus established between the aims of the master and the realizations of the pupil on a spiritual plane at first and, later, on a technical plane as progress is made. In Southeast Asia, the master generally teaches a whole piece which the pupil endlessly repeats until he has totally assimilated its musical intentions. He accom-

panies and aids the master when the latter plays, providing background on the drum or another instrument which he can already play well. At the same time, the disciple absorbs all the culture of his own world, which is inculcated in him without effort by the repeated contacts with the master. Through this procedure, tradition is respected and is enthusiastically pursued. Only personal instruction can enable a student either to become a musician or to be equipped or inclined to listen to and love a form of music that expresses the way of thinking and feeling which is at the core of a particular culture (Danielou, 1974, p. 30).

The gamelan in which Pintaro participates frequently performs for the Hindu temple festivities, a practice that is nearly 1,000 years old. He is following in the footsteps of those ancestors whose music education was developed in a similar way. In addition, his gamelan is used as a pit orchestra for puppet shows called the *wayang*, which are a popular art form in much of Indonesia. Wayang stories are taken from Hindu mythology and provide a way of presenting societal values to children.

Balinese children

Poland

Hanna lives in the Tatra Mountains of Southern Poland, near the resort area of Zakopane. Her family has farmed in the region for many generations. Although she sees a music specialist in the primary school she attends, a great deal of her music education occurs after school in the community-related music activities led by the music specialist.

> The cooperation of the music teacher with his community takes also the form of organizing diverse types of folk groups. The characteristic trait of these activities is that they do not consist solely of teaching, but also of preserving the traditions of the regions, of searching for and accumulating the heritage of the region. In this case the teacher is often only an animator, encouraging music amateurs, especially from the older generation, to bring back the songs that their "grandfathers and fathers sang." With the passage of years many provincial teachers become owners of valuable collections of regional songs (Czajkowsky, 1980, p. 5).

In Hanna's country there has been no counterpart to Kodály. There is no set curriculum in this country of 35 million, although the objectives of Polish music education have been clearly identified:

1. To prepare listeners so that their sensibility to music increases
2. To introduce the public to even the simplest musical practices
3. To inform students about the social importance of music and its effect on one's personality (Czajkowsky, 1980, p. 3).

Each music educator tries to achieve these three objectives through school and community contacts. The community influence, particularly with folk music, is critical to the success of music education. Hanna would be considered musically illiterate if she did not know the songs and folk dances of her own region. "The nature of school is such that a clear boundary line cannot be drawn between the professional work of the teacher and his activities for the community" (Czajkowsky, 1980, p. 5).

Polish children in folk dress

Japan

Akimichi is a budding violinist with a repertoire of ten songs. He has performed in public four times and practices a half-hour every day. He is 5 years old.

Akimichi is enrolled in a school that develops instrument learning according to the tenets of the Japanese music educator, Dr. Shinichi Suzuki (born 1898). Dr. Suzuki believes talent is not inherited but, rather, nurtured through the same means one learns native language. He began Talent Education (or the Suzuki Teaching Method) in 1945. The system, which has been very popular in Japan, has also been exported to other countries like the United States, where it has many avid supporters.

Akimichi began his violin studies at the age of 3, using a 1/16 size violin. His early lessons included how to hold the instrument, how to bow and where to place his fingers on the instrument's neck. Most important, Akimichi began learning songs immediately through imitation and repetition. Since lessons were only held weekly, Akimichi's mother also attended and learned the same material as her son. Between lessons the two practiced together, listened to recordings of songs and played musical games.

Dr. Suzuki believes children can master a musical instrument such as the violin in much the same way they learn their native tongue by hearing others speak and then imitating that speech. His method develops the child's ear for music by careful listening and application. Talent Education uses mastery learning to achieve musicianship. Successive musical steps must be learned and mastered before new songs and skills are introduced. The catalyst for success in this method is the mother or father who plays with the child, provides opportunities to listen to the recordings and surrounds the child with good music.

After two years of endeavor, Akimichi has graduated to a larger, although not yet a full-sized, violin. He plays with a pleasing tone quality and reasonable intonation. He is beginning to understand musical notation and rapidly developing a curiosity about deciphering it. Just as a child needs a good speaking vocabulary to learn to read language easily, Suzuki's method encourages mastery of the basic skills before introducing note-reading. The child then has enough aural experience with sound to understand the basis of notation.

Akimichi may not become another Itzhak Perlman—few violinists do. Through the Suzuki Teaching Method, however, he is learning music in a motivating way without depending on his basic musical endowment.

In the words of Suzuki himself:

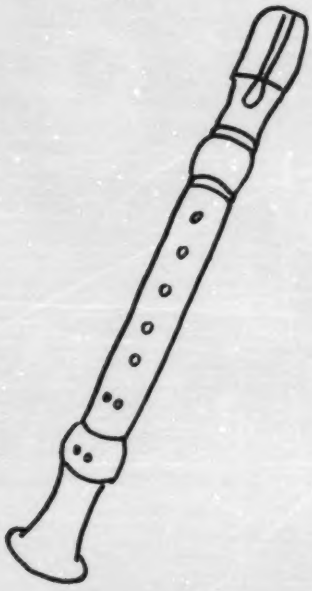
> Nightingales to be used as pets are taken as fledglings from nests of wild birds in the spring. As soon as they lose their fear and accept food, a "master bird" is borrowed that daily sings its lovely song, and the infant bird listens for a period of about a month. Whether the wild bird will develop good or bad singing quality is indeed decided in the first month by the voice and tone of its teacher. It is not a matter of being born a good or a bad singer (Suzuki, 1969, p. 19).

United Kingdom

Jennifer is 8 years old and attends a state-supported school in Herefordshire. Music is an integral part of the daily classroom activities presented by the homeroom teacher. She has learned many songs by rote, including numerous folk songs from Britain and the other Commonwealth countries. Jennifer has developed a light singing voice with a pleasant tone. In addition, she knows numerous nursery rhymes that are frequently chanted in unison by the class.

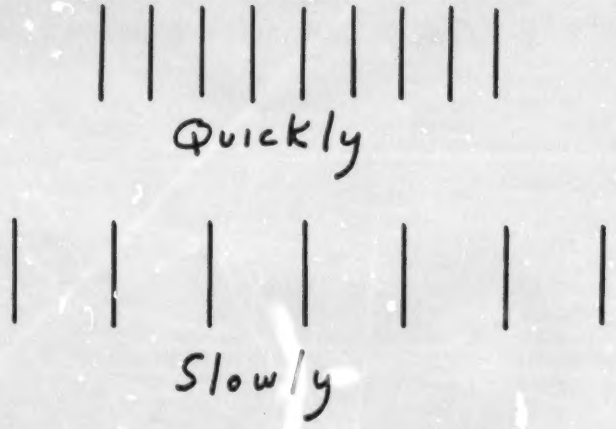
Bow, wow, wow
Whose dog art thou?
Little Tommy Tinker's dog
Bow wow wow. (Mother Goose)

Jennifer's teacher has surrounded her students with good music. They hear important works by British composers, including Vaughn-Williams, Britten, Handel and Purcell. Jennifer can identify several of these works by title and composer when she hears them on the radio. In addition, she is able to follow the notation of many important themes. Jennifer has begun to learn some of these same themes on the recorder, an instrument her classmates also enjoy.



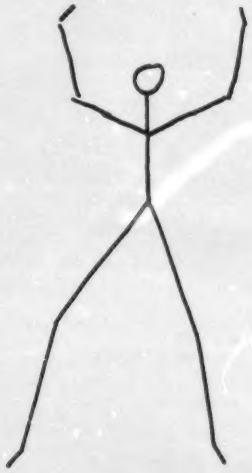
The recorder skills are helping her to read vocally from music, a skill most children will comfortably develop by the end of primary school in the United Kingdom.

Jennifer's teacher incorporates a great deal of movement in the classroom, according to the principles of Jaques-Dalcroze, the founder of eurhythmics. A Swiss music educator, Dalcroze, believed that children should experience all musical concepts physically before being asked to verbalize definitions for those concepts. Jennifer's teacher often asks the children to move to the beat of a drum

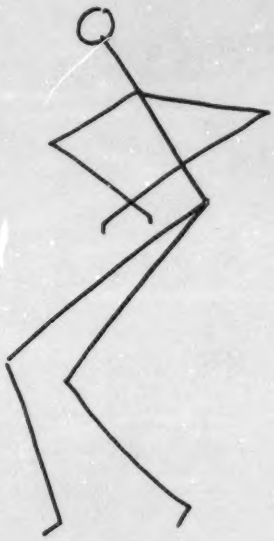


and change as the music changes.

The children have developed good sound discrimination. They also respond to sounds that are high by stretching their bodies



or crouching down when low sounds are heard.



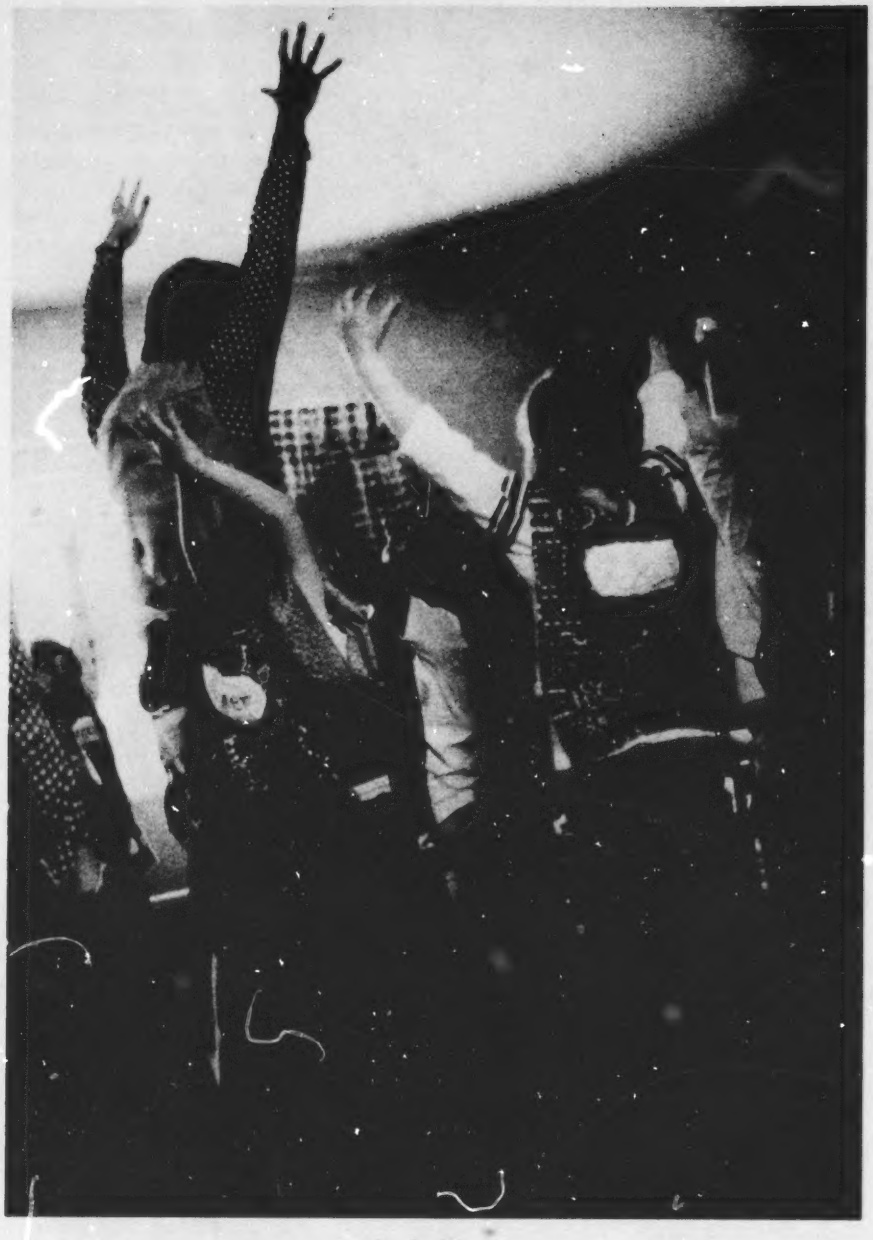
When the teacher demonstrates on the piano or an appropriate recording is heard, the children are able to respond to detached (staccato) as well as smooth (legato) sounds with their bodies. Jennifer has not only been told about various concepts, such as repetition and contrast in music, but has actually experienced and dramatized these concepts through the eurhythmics used in her classroom.

These tenets of education are basic to music education in the United Kingdom. Children in primary school are taught with the following objectives in mind:

1. The skill to be an active music-maker by singing and playing instruments
2. The skill to be a perceptive and understanding listener to music
3. An achievement at a level appropriate for one's age group, not just entertainment, fun and sheer diversion through music
4. Personal development of the individual leading to competence and confidence (Bentley, 1975, p. 85).

Jennifer will probably not become a professional singer. Through her primary school music education, however, she will learn to sing and play social instruments such as the recorder and guitar. She will learn to read music at a basic level. Most important, she will become a perceptive listener to music and develop an avenue for creative expression.

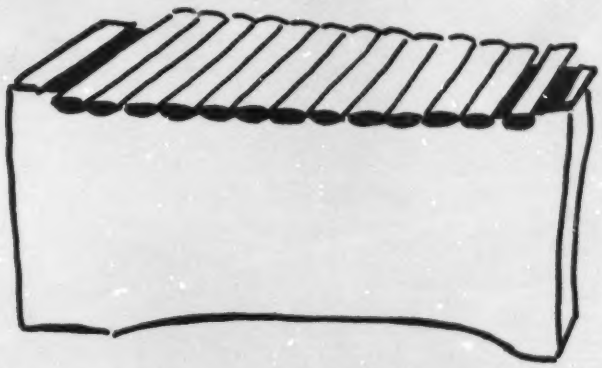
Continued on p. 50



Eurhythmics

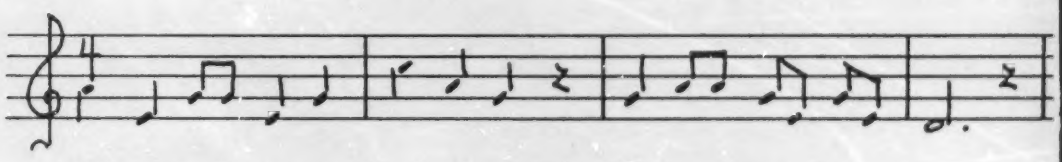
Germany

Helga attends elementary school in Frankfurt, West Germany. Music is a part of the curriculum in her school and she is learning about music through the principles of Carl Orff. Orff (d. 1982) believed the essence of music is improvisation and that "playing" leads children to musical experiences. This process is accomplished on various percussion instruments he designed—xylophones, metallophones and glockenspiels.

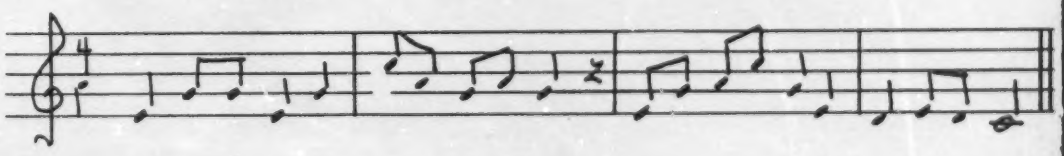


All of these pitched instruments are made in various sizes and all have moveable tone bars. The school Helga attends has many of these instruments.

Helga's music teacher often allows the children to improvise on the instruments. She might play a "question" phrase on an instrument such as this one:

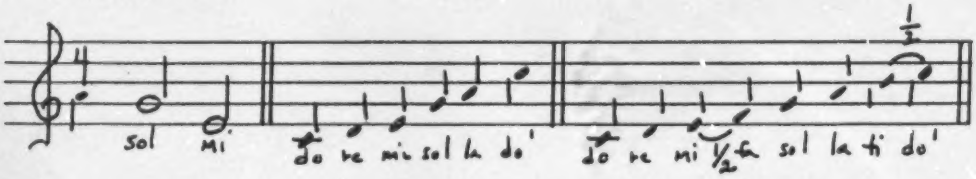


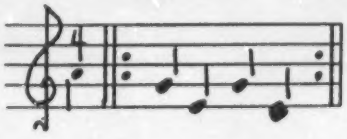
and ask the children to provide an "answer" to this phrase on another instrument like this:

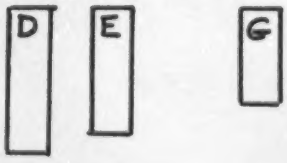


Orff believed rhythm is "the most compelling element in music" (Landis and Carder, 1972, p. 71). Speech and movement are used as the focus of early musical experiences. Children clap, *patschen* (tap thigh), stamp and snap their fingers to the rhythms they know.

As far as pitch is concerned, the Orff system begins with the descending minor third (*sol-mi*) and gradually adds tones until a full pentatonic scale is experienced. Eventually half steps are added, establishing both major and minor scales.



Students in Helga's room learn about form (rondos) and musical structures (canons) by playing works in Orff's *Schulwerk* and then improvising similar compositions of their own. Orff uses the voice but does not rely on it entirely as the core musical experience, as does Kodály. Ostinatos, repeated melodic and rhythmic patterns, are often improvised to provide a harmonic accompaniment. A typical ostinato that would fit with Helga's phrase is:

Children who accompany with this repeated pattern on the pitched percussion would have all bars removed except the three that are needed:



Activities can be created to challenge yet not defeat each child. The activities allow a great deal of individualizing. In addition to the pitched percussion, many students in Helga's school are learning to play the recorder. Timpani, cymbals and triangles are also used in the Orff orchestra, all helping to develop the children's creative endeavor while fostering their musical literacy.

United States

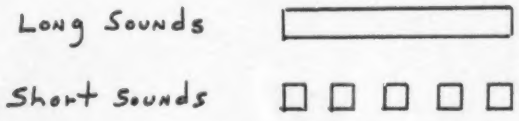
Chris attends an elementary school in the Midwest, which utilizes the ideas of the Manhattanville Music Curriculum Program (MMCP). Enacted in 1965 under the leadership of Ronald B. Thomas, MMCP is a nontraditional program of music education. Chris is learning about music through sound exploration. Children are allowed to discover the properties of sound by experimenting with many classroom instruments.

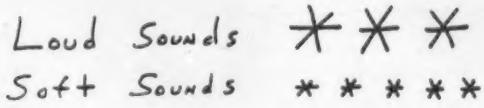
Initially, the music teacher in Chris's school does not provide a great deal of information about music. Rather, the children's perception is shaped by asking discovery questions:

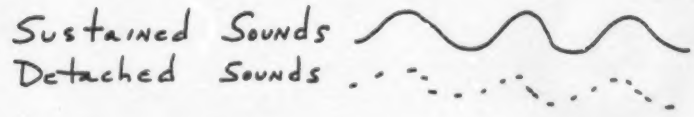
1. "What type of sound does this instrument make?" (Possible answers: *loud, soft, swishy, tappy, smooth, clangy*)
2. "What other types of sound could we obtain from the instrument by playing it differently?"
3. "How does its sound compare with this second instrument?"

"Let's make a composition that lasts two minutes and shows at least three of the different sounds each instrument makes."

Children are encouraged to experiment with timbres, intensities, pitches and rhythms. These compositions are continually performed for peers and then critiqued. This helps to refine and shape their creative choices. Children in Chris's classroom are also encouraged to invent new notation to represent the sounds they include in their compositions. Examples of this graphic notation might include:







National Piano Manufacturers Assn., courtesy *Music Educators Journal*

The teacher as a facilitator

Children develop concepts of timbre, dynamics, pitch, rhythm and form through experimentation with sound and continual shaping and refining. The teacher acts as a facilitator. Their curiosity about sound and ways to notate it eventually motivates them to explore and learn traditional musical notation. Many children in Chris's class have entered the band program and have heightened motivation in music because of their rich experience in MMCP.

Summary

How is music universal? Every day music occurs in almost every society, culture or nation on earth. To provide continuity, most societies also provide a means whereby musical skills, practices and feelings are transferred to children. Music education as a corollary—formal or informal, traditional or nontraditional—is also universal. Some societies may emphasize singing, others the playing of instruments. Some use a pentatonic scale, others use a scale that does not fit Western molds. Some use no scales at all. But all develop musicianship.

Every society shares common goals for the music education of its young children. Only through music can aesthetic response to sound be developed. Only through music can nonverbal feelings be expressed and creativity nurtured. Only through music can the beauty of sound be experienced and shared. Only through music can a society reflect and escape the press of an increasingly technological world. Music *is* and *must continue to be* universal.

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An Invitation

"We speak for all the children of all the nations, all the lands, knowing well that in their common human core is more of likeness than of difference; knowing too that only as we reach that common core in children will men the world over reach it in each other." So spoke Agnes Snyder of the purpose of the Association for Childhood Education International.

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